Beyond the Alamo®

Neighborhood Discovery Tours
Guidebook copy:

South Side / Missions

DRAFT

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Neighborhood Discoveries – Southtown/Southside
This tour guide to one of San Antonio's unique neighborhoods is different than what you will find in hotel lobbies and visitor centers. More anthropological than commercial, it makes no claim to be the definitive guide to the "best of" anything. Instead, this is a tour made up of detours to the well-trodden tourist trail. We invite you to take this side road with U.S. into some of San Antonio's overlooked, undervalued or simply unknown culturally-rich neighborhoods.

Within these pages you will find an introduction to the history as well as a contemporary exploration of some of the reasons the area is important to the larger San Antonio story. But, it cannot contain all there is to know. Hopefully the stories and history visited here will inspire you to come back and make some true discoveries of your own.

Beyond the Alamo
Location, location, location. The old business axiom holds true for the earliest history of San Antonio. When a group of Spanish settlers needed a camp for their first expedition some 300 years ago, they picked a spot midway between the settled parts of Northern Mexico and the French controlled towns of East Texas. That point is near where present

South Loop 410 crosses the San Antonio River. Coahuiltecan, Payay, Lipan Apache and other native peoples already enjoyed this fertile river valley-a land they called "Yanaguana." Nevertheless, the Spanish chose to call it San Antonio de Padua in honor of their arrival on this saint's celebrated day. In late April of 1719, Governor Don Martin de Alarcon led some 72 Spaniards to the area to stay. Father Antonio de Buenaventura Olivares arrived soon after to establish the Mission San Antonio De Valero. We know this mission as the Alamo.

Today the Alamo is indeed "remembered" in history, myth, heart and controversy. Tourists come to San Antonio from throughout the world to see the legendary structure. But the story of San Antonio stretches far beyond those cool stone walls.

Southtown and South to the Missions

For many travelers to San Antonio, just venturing a few blocks south of the Riverwalk and the Alamo is an adventure. But the curving roads that still mimic the routes of the first cattle trails wind much deeper in both spirit and geography and hold some of San Antonio's best kept historical secrets. From the stone cottages in the city's oldest neighborhood, *La Vaca* (the Cow) to the priceless view of a blue heron arching over the river along Mission trail, the Southside is alive. Prepare for a trip back in time found within the historic mission walls and a look to the future through a contemporary art scene that pulses to its own beat. In between is everything from old style Mexican cowboys to legendary healing spas. This is the real San Antonio, Southside style.

Rozanna Mendoza, Director of the Southtown/Mainstreet Alliance, a Neighborhood Commercial Revitalization Program, knows from experience that when most people think south of downtown, they think only of the historic King William mansions. (A map and guide to this wonderful area is available at the King William Neighborhood Association Office on 1032 S Alamo Street) But Mendoza hopes ever-increasing development in the areas surrounding King William will encourage locals and visitors alike to be a little more adventurous. The Southtown organization serves the greater King William and La Vaca neighborhoods as well as the residents and businesses of the Blue Star Complex. By partnering with local organizations and focusing on commercial revitalization, Mendoza hopes to continue the increase in residential living near downtown. The converted Texaco Station that houses the office at the corner of S. Alamo and Camargo streets is chock full of information on all aspects of these unique near-downtown neighborhoods.

First Friday and the Southtown Arts Scene

It is the First Friday of the month, any month, and the shifting neon lights inside Rosario's Mexican Café y Cantina at the corner of South Alamo and South St. Mary's streets illuminate a sea of laughing faces that spill out onto the sidewalk. They are here for the art. They are here for the scene. They are here to be seen. All night they will

stroll, stall and wander their way along South Alamo, up to Bar America, down to La Tuna, into the sprawling Blue Star complex. They will stop, sip, gawk and dance. The galleries are open late. The street is open later. This is First Friday.

Indeed, the monthly art walk that brings hundreds and hundreds of locals and visitors to Southtown is just one part of a local contemporary art scene with ever-increasing visibility. In the minds of journalists, artists and art collectors alike, the growth of this scene hinges on the opening of the **Blue Star Art Space** in 1985.

Through the early eighties, the absence of a contemporary art forum convinced developer Bernard Lifshutz to follow the lead of the late Hap Veltman in converting the 1920s vintage warehouses on the San Antonio River into artists' studios and living quarters. A 2001 *San Antonio Express News* article by Dan Goddard entitled *High Visibility: S.A. arts scene has grown up in past 20 year*s, recalls how back then, "All artists- middle-class, male, Anglo as well as Hispanic, female and other minority artists-complained that the local museums and other institutions didn't pay enough attention to local artists. No art critic in the national media took San Antonio seriously. Curators and museum directors rarely visited. Promising young artists knew it was get out of town or get a day job. While the city had a reputation for arts, its glory days had been before the stock market crash of 1929."

Fast forward from that scenario to July, 2001 as Blue Star anchors San Antonio's Annual Contemporary Art Month during which some 50 museums, alternative "artist run" spaces, galleries, cultural centers and other non-profits exhibit art. The roots of July's yearly celebration of Contemporary Art Month parallel the development of Blue Star. Back in 1985, an exhibition showcasing contemporary works at the San Antonio Museum of Art was cancelled. Lifshutz and Veltman gave the artists, then seeking an alternative venue for their work, permission to use one of the warehouses on Blue Star Street. That alternative summer show drew some 2,000 people. Slowly but surely the area began attracting studios and exhibition spaces. Before long, former Mayor Henry Cisneros proclaimed July as Contemporary Art Month. Even the New York Times noted San Antonio's evolving artistic direction, quipping, "If you play your cards right, you won't see a single bluebonnet painting."

What you are more likely to find these days is a fantastic range of galleries and retail spaces with regular business hours and artist studios open by appointment. All feature art for any size pocketbook. Most notable is the amazing range of Latin American folk art both in Blue Star and along the South Alamo corridor. Hank Lee's **San Angel Folk Art** (110 Blue Star) has been around since 1988. With one of the largest collections of Latin American Folk Art in the nation, a step inside is a step into an eye-popping, mind-boggling display of tin trinkets, funky furniture, books, greeting cards, as well as 'outsider' art by Texas folk artists, candles, retablos and mirrors that reflect the grinning Día de Los Muertos skeletons. Back up Alamo Street, don't miss Craig Pennel's **Tienda**

Guadalupe (1001 S. Alamo) located in an old icehouse at the intersection of Beauregard and Alamo. Pennel features the work of local and Central American artisans. He also features a grand range of what he calls "Guadalupana" art – trinkets and artwork dealing with Mexico's patron saint, the Virgin of Guadalupe. Also located on Alamo Street is **The Red Iguana** (918 S. Alamo) located in a 126 year-old restored home. The gallery features silver jewelery and designer clothing from Guadalajara, religious art and wooden masks as well as vintage silver necklaces from Taxco, pottery by Puebla artist Heron Martinez and 1950s armoires from Spain.

The shiny new kid on the Blue Star block is the **RC Gallery and Recycled Works** (134 Blue Star). Featuring the funky, functional folk art of partners Rhonda Kuhlman and Chris Ake, Recycled Works is in its ninth year of business and has work featured in museums, high-end gift shops and galleries across the country. Begun as an outlet for their own "obsession" with vintage Americana, Kuhlman and Ake have since developed an entire line of vintage bottle cap jewelry as well as larger hand-tooled tin pieces. Their unique mix of environmentally sensitive craft, nostalgic icon-loaded imagery and hip-shiny fun holds something for every aesthetic taste, political stripe and age bracket. Kuhlman and Ake, both visual artists as well as business owners, converted three walls of their retail and wholesale space into the RC Gallery. The space features local artists with openings on First Fridays.

Perhaps Blue Star's most innovative space and certainly the one with the youngest tenants is **Say Si** (San Antonio Youth YES!) a year-round, long-term visual and media arts program for students from San Antonio's urban high schools and middle schools. Through three main programs, Say Si! provides visual arts opportunities for high school students, a year-round visual and media arts program for talented middle school students and a media arts studio for developing technology-based art skills. Participating students commit to staying in school, maintaining passing grades and spending 8-10 hours of studio time a week. This sense of long-term commitment not only distinguishes Say Si!'s program among other youth programs, but it also provides for some serious art making. Those in the know show up early at Say Si! on First Friday's to see the new talent and pick up affordable pieces of San Antonio's future masters. The sale of art also provides financial benefit to the students who receive 50% of the sale of their pieces with 30% going into individual accounts to be accessed for college, university or vocational school after completion of the program. Indeed, Say Si's unique mix of real world business and creative training prepares a consistently impressive cadre of young people poised to continue to climb through San Antonio's contemporary art picture onto the national scene.

Slightly off First Friday's beaten path is, **Sala Díaz** (517 Stieren St.), located in half of a duplex. The gallery began in the mid-90s as a vision of artist Alejandro Díaz. Díaz moved his bed into the kitchen of his home and gave birth to a gallery in the front two rooms. While Díaz eventually moved on, local artist Hills Snyder continues to schedule

and coordinate the space. In recent years, the gallery has hosted many exhibits by up-and-coming local and national artists, including Karen Finley, Jesse Amado, Callida Borgnino, and Todd Brandt. Some are full-blown events like the Art Guy's Tunnel of Love or the sugarshock/concert of the art/bubble-gum band Pink Filth. While the small space lends itself to single artist shows of sculptural installation, Sala Díaz has a little of everything. This includes a legendary late-night, laid-back, after-opening scene usually complete with a bonfire, art debate and much laughter. According to Snyder, the low-key nature of the place and the generally non-commercial work keep Sala Díaz art-focused rather than flashy. "It prevents what starts out as kind of an outlaw venue becoming an institutionalized situation." Here you can come early, stay late, wander through the art, grab something to drink and find a seat by the fire out back. Before long, the world itself is anything but institutional: the stars are brighter and you can hear the urban sounds of nearby trains pulling out in a midnight song.

The Art of the Word

All of the art happening in Southtown is not purely visual. The presence of **Jump-Start Performance Company** and **Gemini Ink** make Southtown a one-stop shop for creative arts of all kinds. Celebrating its 15th anniversary in 2000, Jump-Start founders chuckle at the memory of an early performance of "Macbeth in Flames" an ambitious deconstruction of the play in which everything was literally on fire. Back then, the lobby doubled as an office that Director, Steve Bailey, and Artistic Director, Sterling Houston, share. These days Jump-Start, born out of a living room rehearsal space and the commitment of a small troupe to experimental work, has a full performance schedule of original, experimental work and is expanding their performance space in Blue Star as well as their programs in the community. Bailey credits some of Jump-Start's success to San Antonio's open arms. "I always joke and say if our company were plopped in Los Angeles, we would probably have triple the budget we have. But San Antonio is not a major metropolitan area. It is to San Antonio's credit that they have nurtured us and believed in us, and helped us to survive this long. A lot of cities this size don't have an experimental company like Jump-Start."

Gemini Ink also began with humble means and a big heart. Booksmith's Book Store hosted the first program of local writers reading their works in 1992. These early readings grew into a series of dramatic reader's theater productions designed to educate the general public about the attributes of literature. In the fall of 1995, founder Nan Cuba taught three of the twelve classes offered by Gemini Ink. Soon the classes moved to a house in Laurel Heights. From 1995-2000, Gemini Ink grew by leaps and bounds adding classes, a First Friday Reading Series, Dramatic Reader's Theater performances and a Writers in the Communities Program. Readings and classes are open to and attract students from across the United States. Community writing-instructors work in diverse settings such as senior centers, detention facilities and community arts organizations. Now at 513 S. Presa, Gemini Ink has finally come to Southtown.

Hungry Yet?
After walking from gallery to gallery, along the river and on the shady King William streets, you are bound to be hungry. Three landmark Mexican restaurants in the Southtown area are glad to fill you up with meat-falling-off-the-bone-caldos (soups) or any one of the varieties of tacos for under a dollar. The caldo at **El Mirador** (722 S. St. Mary's) has been hailed from the *New York Times* to *USA Today*. Mama Trevino's hand with the celestial mix of chicken broth vegetables and chile that is Caldo Xochitl is not to be missed. But if soup is not enough, or it is any sweaty month between May and September, wander down South Presa Street until you see the sign that reads "This is Taco Country." **Taco Haven** (1032 S. Presa), a down-home Mexican café run by the Torres family since 1969, attracts artists, politicians and students from nearby Brackenridge High School. The thick homemade corn tortillas are always hot, and the Torres Special Taco is so packed with tasty cheese, beans, bacon and avocado your veins won't feel a thing. Rosalie Reyna, the head cook, waitress and dishwasher at the **Eagle's Nest Café** (1408 S. Presa) for nearly 30 years, would agree. Eleven well-worn tables fill the tiny bright orange neighborhood spot and the carne guisada, chorizo and enchiladas are the real thing.

Mission Trails
After filling up on tacos, some exercise might be in order – the downtown neighborhoods of Southtown are one of San Antonio's most rewarding areas for the biking or walking enthusiast. Crepe myrtle trees line the shady streets of King William and add to the elegant historic aura of these turn-of-the-century German mansions. At the end of Beauregard Street, a park opens onto a wide path that winds along a soothing non-commercial stretch of the ever-popular River Walk.

Recent efforts have also made Southtown a popular jumping off point for longer rides down to the San Antonio missions. Beginning at Durango Street and heading south on St. Mary's Street, one can follow signs to the Mission Trail. Eventually, some 12 miles of hike and bike trails will run along the San Antonio River and parallel streets to connect the five Spanish missions. The first phase of the project between Military Drive and Mission Espada was finished in September 2000. A 10-foot-wide trail with decorative brick now joins that stretch. In warm weather the trip should end with a cold drink from one of Southtown's coffeeshops and a paleta from the ever-present ice cream truck down at Espada Dam.

La Música de San Antonio
San Antonio is known for its legacy of musicians and other *artistas* that either are from the Westside or Southside of the city or lived here during their professional careers. The music ranges from rancheras and boleros from Rosíta Fernández and Lydia Mendoza to the Chicano San Anto blues. One can't forget to mention the Tejano and Conjunto stars

that have walked these streets and jammed at late-night clubs until the wee hours of the morning.

Las Mujeres – The Women

Known as "San Antonio's First Lady of Song," Rosíta Fernández began her singing career in the late 1920's with her uncles. In 1936 she became the lead in the first radio broadcasts on the Texas Quality Network, then represented locally by WOAI. She then began recording records with labels such as, RCA Bluebird, Decca, Brunswick, Falcon, Ideal, and Sombrero. In October 1949, she was selected to appear on San Antonio's first television broadcast on WOAI-TV. Originally from Monterrey, Mexico, Doña Rosita (as she is also called by her fans) is probably best known for her performances in "Fiesta Noche del Rio," the longest-running show (26 seasons) at the Arneson River Theatre in La Villita. In fact, the bridge along the Riverwalk that leads to the stage of the Theatre is named "Rosita's Bridge" in honor of her contributions to and support of the production. In fact, a children's book published in December 2001 called, Doña Rosita's Bridge, tells the story of the production and the naming of the bridge in honor of Fernández. Doña Rosita is one of the few artists in Texas-Mexican music to appear in numerous films; they include: "The Alamo," with John Wayne; "Sancho the Homing Steer," a Disney production in which she played the lead role; and "Seguin." She was inducted into the San Antonio Musicians Hall of Fame (1979), San Antonio Women's Hall of Fame (1984), and Tejano Music Hall of Fame (1992).

A contemporary of Rosíta Fernández, Lydia Mendoza, the *la alondra de la frontera* ("the lark of the border"), accompanied herself on her twelve-string guitar and was considered by many as a creative and artful interpreter of Mexican folk music such as rancheras and boleros. Her first recordings date back to 1928 when she was a member of her family-based Cuartero Carta Blanca, which her mother managed. She is one of the earliest recognized Tejana singers and her career spanned up to forty years. Two of her most famous singles were "*Mal Hombre*" ("Cold-Hearted Man"), and "*Delgadina*." For her great contributions to Tejano music, she was honored in 1982 with a National Heritage Award from the National Endowment for the Arts, inducted into the Texas Women's Hall of Fame in 1985, and became the first Tejana admitted into the Conjunto Hall of Fame in 1991. Mendoza passed away in 2001, nearly 2,500 people came to a *velorio* (rosary) at Milam Park in her honor.

Chicano Blues – San Anto Style

In addition to Conjunto, Tejano, and Mexican folk music, San Antonio (specifically the Westside but also in area Southside dives) is home to *puro* Chicano blues. Bands such as the West Side Horns, the OBG (Oldies But Goodies) Band, and musicians like Randy Garibay, Spot Barnett and Esteban "Steve" Jordan still play at local cantinas where you can hear some of the most original Chicano blues in the country. The sound of these bands is a fusion of the *Orquesta*-type horns played by local bands in the 1930's and 40s and the rock-n-roll music of the 1950's and 1960's.

Musician Eteban "Steve" Jordan, known equally as "El Parch," "the Jimi Hendrix of the accordion," and the "accordion wizard," fuses San Anto blues with accordion melodies. Most importantly however, he is known by accordion players and aficionados alike as one of the most accomplished accordion players anytime, anywhere. Raised on San Antonio's Southside where he still resides, Steve Jordan was born to a migrant farm worker family and was partially blinded as an infant. Because of this, he was unable to work in the fields with the rest of the family and spent his days playing music with "*los viejos*," the older men who could no longer work. At this young age he was introduced to accordion music by Valerio Longoria. Longoria, an accordion legend in his own right, used to follow the migrant circuit and play the labor camps. It was Longoria who hooked Jordan to the traditional, polka influenced conjunto sound. But it was Jordan who took this early education and pushed the limits by incorporating Rio Grande conjunto, jazz and 1960s psychedelic rock into his sound. Jordan left Texas in the 1950s to explore the San Jose and San Francisco jazz scene but returned in the 1970s to reconnect with his Tejano conjunto roots. From his first 78rpm made as a prize for winning a conjunto contest in the late 50's, Jordan has been recording for over 50 years. His hits include "My Toot Toot," "Soy de Tejas," and "Porque Sera." The German-based accordion company Hohner even manufactures a Jordan-designed "Tex-Mex Rockordeon."

Jesse Borrego – An actor in the midst

Jesse Borrego wasn't even born when Steve Jordan was making his first recordings. But the actor has grown another Southside legend. It is fitting that one of his earliest roles was as Jesse Valasquez in the popular television series "Fame." Borrego's fame might have been lived out through his early goal of being an Air Force pilot. Instead, he pursued acting at Incarnate Word College and the California Institute of Art. His extensive theater background includes "Woyzeck," in which he starred in the title role at the Public Theater; "Green Card" at the Mark Taper Forum; "Tis Pity She's a Whore" at Chicago's Goodman Theatre; "Cymbeline" and "American Notes" at the Guthrie Theatre; "The Screens" and "Leon, Lena & Lenz." His film credits include "The Maker," "Retroactive," "Follow Me Home," "Lone Star," "I like IT like that," "Mi Vida Loca," "Bound By Honor," "Welcome Bienvendido," "New York Stories," "Con Air," and San Antonio native Jim Mendiola's recent film, "Come And Take IT Day, " which aired on PBS. Borrego also appeared in a reoccurring role on ABC's "Under Cover," and guest starred on numerous series, including "Miami Vice, "Midnight Caller," "ER," "Chicago Hope," and "Married with Children." Borrego himself is married with a daughter and still calls San Antoino home.

Mission Drive-In

If four-wheeled transportation is your style, why not steer on out to one of the few remaining dinosaurs of the sock-hop era?

It was over half a century ago when the first crowds came out for grand-opening night at the Mission Drive-In. As the sun went down, the elegant profile of Mission San Jose in the background gave a regal air to the scene. Car tires rolled to a stop on the gravel ground and mothers unfolded fried chicken or tamale picnics. That first night, March 27, 1948, the "Pirates of Monterey" starring Maria Montez and Rod Cameron was on the big screen. The next night, "The Harvey Girls" with Judy Garland began a short run.

The Mission is San Antonio's last drive-in and one of a dwindling number nationwide. In the hey-day of the 1950s, there were 23 such theaters in San Antonio alone. Real-estate investor Arthur Landsman who died in 1961 developed the Mission Drive-In as well as the city's second outdoor screen, the Alamo. The original facade of the Mission screen had a neon outline of nearby Mission San Jose with a moving bell, images of traditionally-dressed Mexican farm workers, a burro, cactus, fluffy clouds and fancy glowing lettering. These massive neon displays were popular at all of the drive-ins: the Trail Drive-In featured a neon cowboy with roping lasso; the exterior of the original San Pedro Drive In inside Loop 410 had a line of flashing neon cars; the Fredericksburg Drive-In (the city's first) had an illuminated face of a woman; while the Alamo Drive-In, of course, featured a neon Alamo. In an interview by *Express-News* writer Hector Saldana, Kenny Parnell, longtime projectionist, recalled the glory days at the Mission Drive In when there were "dusk to dawn showings all night. There were even Easter Sunrise services during the 50's, you could wear your pajamas. People would throw the kids in the car and come out." In the past, the projectors used a carbon arc light source to illuminate the 35 mm prints. "Carbon arc lighting is used in search lights," said Parnell. "It's the brightest known light to man, except the sun."

On May 25, 2001, the Mission celebrated a grand re-opening in even grander style with a classic car show, live music and games for kids. Much has changed from that first night when the single screen showed a single feature. In 1956, a second screen was added and for a while the theater was known as the Mission Twin. Nowadays, the Mission has four screens and shows first run films for a $5 ticket price, $3 for children 3-11. But much has remained the same including the priceless charm of piling into the car, making your own popcorn and watching the big screen under the stars.

The San Antonio Missions

The work of the mission system in South Texas was planned to last approximately a decade at the end of which the then-Europeanized native inhabitants would have the same rights and obligations of every Spanish citizen. In addition, the mission lands were to be divided among its inhabitants. But due to high mortality among converted Indians, a steady influx of the unconverted, and resistance, the San Antonio missions never were able to function as expected. The task extended for many decades and it was not until the 1790's that secularization began. The final step in this process was not ordained by

the government of the King but by that of the new and independent Mexican nation in the 1820's.

With everything from the drive-in theater and a local minor league baseball team to ice cube suppliers and countless small businesses taking on the name of the nearby missions, these structures from another era remain a part of San Antonio residents' modern subconscious. For many, the relationship to the missions is deeply felt and honored. Writer and editor Luis Torres compiled interviews with community members who were and are intimately connected to the story of the San Antonio Missions. These interviews give a unique voice to these ancient structures. Selections from Voices From the San Antonio Missions are included here and provide a glimpse at some of these stories.

Mission Nuestra Señora de la Concepción de Acuña
Mission Conception was named in honor of Our Lady of the Immaculate Conception and Juan de Acuña, the Marqués de Casafuerte, the Viceroy of New Spain (Mexico) when the mission was transferred to the San Antonio River area. It was first founded in 1716 in what is now eastern Texas and was one of six developed by Franciscans to serve as a buffer against the threat of French incursion into Spanish territory from Louisiana. After a tenuous existence and several moves, the mission was transferred to its present site in 1731. The stone church on the site was completed in 1755, and appears very much as it did over two centuries ago. It remains the least restored of the colonial structures within the park. In its heyday, colorful geometric designs covered its surface, but the patterns have long since faded or been worn away.

Jesse and Zola Sanchez live across the street from Mission Concepción and have long been active in the various celebrations that take place at the Missions. One is the memorial Mass to Our Lady of Guadalupe. According to Jesse Sanchez, "the Mass started at three a.m. and people started arriving at midnight. Then after the mass, we had *Las Mañanitas* (an early dawn celebration of a person's birthday) with mariachis. Later on, because we had a lot of older people who wanted to participate, we changed it to start at midnight." Sanchez, his mother and his wife began to celebrate the mass when their son died and it continued for some 25 years in memory of parish members who had died in the past year. The revival of the masses led to the revival of celebrating other rituals such as *Las Posadas*, the reenactment of Mary and Joseph looking for a room at the inn in Bethlehem.

According to Zola Sanchez, "The Posadas would start at the mission church, which was the first stop. There you asked for admittance and a place to stay. Then, in the following eight days, you went to eight different homes and repeated the whole thing, and at each you prayed the rosary. Afterwards, there were *glosinas y chocolate* (christmas goodies and hot cocoa) for all the participants and people ate their goodies and then they would go home." While Conception is the only Mission in the National Historic Park not to

support an active congregation, masses are still occasionally celebrated and former members retain strong ties to the structure and its spirit.

Mission San José y San Miguel de Aguayo

Mission San José was the largest and best known of the Texas missions. One year after Fray Antonio Margil de Jesús left the failed missions in East Texas, he founded what many called a model Texas mission that housed some 300 inhabitants and was sustained by extensive fields and herds of livestock. San José also gained a reputation as a major social and cultural center. So rich an enterprise was San José, it became a natural target for mounted Apache and Comanche raiders. With technical help from the two or three presidial troops garrisoned in the area, San José residents learned to defend themselves. Although they could not prevent raids on their livestock, the mission itself was almost impregnable. In his journal, Fray Juan Agustin Morfi attested to the defensive character of Mission San José: "It is, in truth, the first mission in America.... in point of beauty, plan, and strength... there is not a presidio along the entire frontier line that can compare with it."

Susie Bustillos Chavez' father was born in the granary of Mission San Jose in 1874. Her family, both the Bustillos and the Huizars, owned large plots of both Mission San José and Mission Espada. Chavez recalls growing up near the mission in an area that now houses the modern bathrooms of the church. The Huizar side of Chavez' family includes Pedro Huizar, who is commonly credited with sculpting the Rose Window that adorns the exterior of the sacristy on the south wall of the church. The legend of the window includes stories such as those found in the *San Antonio Times-Herald* of March 18, 1828 and the *San Antonio Express* of June 9, 1936, which tell the story of Huizar's journey to the New World to marry his beloved Rosa. However, when he arrived at San José on a commission to carve the church's façade, he found Rosa had married another man. In his grief he immersed himself in the task of carving the elaborate window. Other twists on the legend include the insistence that Rosa was actually in a shipwreck and not a heartbreaker. Regardless of the stories spun interestingly by tour guides and the like, there is no documentary evidence to connect Huizar to the Rose Window other than his work as surveyor and carpenter who lived in the area while the Rose Window and the façade were being created.

Mission San Juan Capistrano

Originally founded in 1716 in eastern Texas, Mission San Juan was transferred in 1731 to its present location. In 1756, the stone church, a friary, and a granary were completed. By the mid 1700's, San Juan, with its rich farm and pasturelands, was a regional supplier of agricultural produce. San Juan was truly a self-sustaining community. Within the compound, Indian artisans produced iron tools, cloth, and prepared hides. Orchards and gardens outside the walls provided melons, pumpkins, grapes, and peppers. Beyond the mission complex Indian farmers cultivated maize (corn), beans, squash, sweet potatoes, and sugar cane in irrigated fields. The San Juan Acequia is part of an irrigation system

that has its roots in the ancient Middle East, Rome, and the great Indian civilizations in Mesoamerica. The ditch was built to water the nearby mission lands. This means of irrigation was adopted by later Anglo-American, German, and Italian settlers in South Texas and used into the late 1800s.

The first attempt to restore the San Juan chapel was made in the fall of 1902, when pioneer San Antonio preservationist Adina De Zavala obtained a five-year lease on the chapel on behalf of San Antonio's chapter of the Daughters of the Republic of Texas. But nothing developed at San Juan until two decades later when the San Antonio Conservation society laid plans to purchase land around the plaza. These plans were derailed by the Depression. However, one product of this trying time was a large number of WPA federally funded workers who made repairs on many of the missions. De Zalvala's book History and Legends of the Alamo and Other Missions in and around San Antonio was first published in 1917. She writes, "The main buildings, unlike the main buildings of the Mission of the Alamo, Concepción, and San Jose form part of and are built into the boundary or rampart walls. It is said that in the vicinity of San Juan Mission there are more traces of the Indian in features and characteristics than anywhere else in the interior of Texas."

Monsignor Balthasar Janacek, or Father Balty as he is more commonly known, served as liason between the Archdiocese and the National Park Service and the City of San Antonio regarding the missions. He oversaw the renovation of the friary at Mission San Juan in 1967 in preparation for HemisFair in 1968. That year, a "mission tour ticket" was available that sold visitors one ticket with four stubs on it, one for each mission. The spin was that tourists would pay to stay over an extra day in San Antonio just to use the rest of the ticket. It worked. Some fifteen thousand people visited all four missions for the grand price of a dollar. According to Janacek, HemisFair was the start of public recognition of the four missions as a whole. However, he resists the unifying term the "Old Spanish Missions" because it recognizes only the Hispanic presence in the area in lieu of the indigenous. According to Janacek, "Every time I can, I try to reiterate that the missions represent not only the Hispanic presence in the area but the Hispanic and indigenous presence because the Native Americans were the ones who really built those missions, whose intelligence was put in visible form at those places. They must have been amazing people to have learned as much as they did and to have learned it so quickly. And their work has continued to be with us as a tribute to them."

Mission San Francisco de la Espada

Founded in 1690 as San Francisco de los Tejas near present-day Weches, Mission Espada was the first mission in Texas. It was transferred to the San Antonio River area and renamed in 1731. A friary was built at Espada in 1745 and the church was completed in 1756. Following Spanish policy, Franciscan missionaries sought to make life within mission communities closely resemble that of Spanish villages and Spanish culture. In order to become Spanish citizens and what the Spanish thought of as productive

inhabitants of mission communities, Native Americans learned vocational skills. As plows, farm implements, and gear for horses, oxen, and mules fell into disrepair, iron working skills soon became indispensable. As mission buildings became more elaborate, mission occupants learned masonry and carpentry skills under the direction of craftsmen contracted by the missionaries. After secularization, these vocational skills proved beneficial to post-colonial growth of San Antonio. The legacy of these Native American artisans is still evident throughout the city of San Antonio today.

***Espada Acequia*/Espada Aqueduct**

This feat of Spanish Colonial engineering was built to carry water from the river across a small creek. Completed in 1745, the aqueduct still carries water over Piedras Creek to fields near the mission, just as it did centuries ago. It is the only functioning aqueduct from the Spanish Colonial Period in the United States. Using a system of floodgates, the ditch master controlled the volume of water sent to each field for irrigation and for bathing, washing, and power for mill wheels. Nearby farms still use the water from this system. Irrigation was so important to Spanish colonial settlers that they measured cropland in *suertes,* the amount of land that could be watered in one day. During secularization of the land, inhabitants were given, for example, three days water worth of land.

Yturri - Edmunds Mill

The land that was once the missions stretched far and wide. At the time of secularization and land re-distribution of the land in 1824, Manuel Yturri Castillo received a Mexican government grant of *tres suertes* (three days water) with corresponding land at the site of the Conception Mission. He built a house on that land sometime between 1824 and 1840. His daughter Vincenta Yturri-Edmonds inherited the house in 1863; it was willed to the San Antonio Conservation Society by her daughter, Miss Ernestine Edmunds, in 1972.

While the architecture and history of the site is unique, perhaps the greatest gift of Yturri-Edmunds to San Antonio was the life and commitment of her daughter, one of San Antonio's best-known teachers, Ernestine Edmunds. In 1890, the youngest child of Vincenta Yturri and Ernest Edmunds was only 16 when she began teaching at the Old Main Avenue High School. That tenure was followed by a teaching appointment at the Country School at San Jose, the nucleus of the Morrill Chapel School and the forerunner of the Harlandale School District. In fact, Miss Edmunds has the distinction of being the first to fly a flag over a Bexar County School. The actual flag was presented to Harlandale High School nearly half a century later in 1954. She eventually moved to the Alamo Heights School District where she would stay for some thirty years and end her career. Legend has it that she was never tardy and never missed a day. For the first ten years of her teaching career, Miss Edmunds rode in a buggy. One day a man came out and grabbed the bridal of Gunpowder, her horse. Her dog, Buttermilk, came to the rescue, biting the man until he ran away. After that day, Edmonds rode a horse to school.

These days the Yturri-Edmunds site is one of San Antonio's hidden treasures. Tucked away behind a tire shop and a brewery, the pioneer homestead is located at 257 Yellowstone Road just off of South St. Mary's Street. The house built by Edmunds grandfather is still decorated with furnishings of the times. It originally had a shingled roof, a foundation of rubble limestone and adobe brick walls. It is one of the only true adobe brick houses in the vicinity. The south end was added around 1861, giving it its current rectangular shape. In addition to the mill and the house, two smaller houses make up the complex. One is the Oge Carriage House, which was moved from its former location on Washington Street in King William in 1965. The newest addition is a one room stuccoed building known as the Postert House, which was moved from S. Flores Street. Built by Christof Postert, the building is said to be of fachwerk construction. This process consists of building the house around cedar uprights and filling the walls with small creekstones and a lime rich mortar.

Several interesting figures have lived in and passed through the compound. One is artist in residence, Douglas Christopher-Burnham, who lived in the loft above the Carriage House during the 1970's. Burnham was a puppeteer who came to San Antonio with the Marty Kroft's Puppet Show in the Coca-Cola Pavillion during HemisFair and decided to make San Antonio his home. A second less documented occupant was Ben Milam. The mill was known to be a favorite stopover for soldiers during the struggle with Mexico, and Milam is said to have issued his challenge, "Who will follow old Ben Milam into San Antonio?" on the grounds before capturing San Antonio from the Mexican Army.

Rancho del Charro

Travel past the Yturri-Edmunds Homestead and Mill, farther on down Roosevelt Road toward South East Military Drive. You are entering a place where eras collide: the big-screen films sparking and shooting from the screen at Mission Drive-In, the 18th century bell tower of Mission San Jose standing proud and the thumping beat of Tejano music drifting from cars cruising Mission County Park. It is here, deep on the city's Southside where Mexican Charros (expert horsemen) practice an art form and tradition that dates back to 16th century Spain. Part artistry, part horsemanship, part competition and completely the preservation of a way of life, *charrería* (the Mexican sport for charros) is a tradition like no other.

The San Antonio Charro Association (SACA) has spent the last quarter-century preserving the glory of *charrería*. Inside small dusty arenas called *leinzos* like the one on Mission Road, you can travel back into a borderland history lesson filled with ropes that make flowers, death leaps onto horses and pure elegance. In a 1999 *San Antonio Express-News* article by Rene A. Guzman, Americo Garcia, former *charreada* (a charrería contest) competitor and current SACA president explains, "You can trace back every American rodeo from the Mexican rodeo. When the east came over, there were already '*vaqueros*.' That's where the word buckaroo comes from. Our reasons for our

sport are totally different from that of rodeo. It's not as fast as rodeo but here's more artwork, more horsemanship. Our main goal has been to preserve a way of life." San Antonio has the oldest officially federated Charro association in the United States; now the 400 year-old sport has spread through the Southwest and into Arizona, California, Colorado, New Mexico and east to Illinois. Although the glitz of modern day rodeo could potentially snuff out the old world artistry, Charros persist in sticking close to their roots.

Gerardo "Jerry" Díaz, a fourth-generation Charro, emphasizes the difference between a rodeo cowboy and a Charro. "It's about being well-mounted so it looks like it's all on you, the horse, the outfit and the heart. It's very romantic, controlling the horse and at the same time doing it with pride, honor and beauty. That's the discipline of the horsemanship." Known in *lienzo* circles as *El Charro de Corazon* – "The Cowboy of the Heart," Diaz has won numerous *charreada* accolades, including performing at the 1996 Olympics in Atlanta and being named 1998 professional rodeo specialty act of the year.

Charros learn a range of events including how to *colear* (bring down the bull by twisting its tail,) to *florear* (spin a lariat) and to do *piales* (roping the horse's hind legs to bring the beast to a slow halt.) According to Díaz, the Charro Association decided to discontinue the practice of *piales* as the tripping of the wild mare was not necessary to preserve the essence of the sport. The practice developed on the old ranches when charros did not have corrals to slow the horses.

The *traje de charro* (dress of the charro) is typically a snug, wheat-colored uniform made of gabardine or wool with trails of silver or gold buttons along the legs and sleeves. Some wear embroidered ties or ascots showing from under a wide brimmed sombrero. Others prefer elaborately embroidered short jackets or leather chaps. Like *charrería*, the uniform that the charros wear dates back to the Mexican ranches of the early 1700s. When Napoleon sent Maximiliano to try to establish a monarchy in Mexico City, he was overthrown by Benito Juarez and a group of rebels. They executed Maximiliano, but his dress inspired the elegant look of today's *charrería* and is alive and well.

Hot Wells Site

Opened in 1886, the Hot Wells Spa was lavish and renowned enough during the early decades of the twentieth century to attract movie stars and notables from all over the country. Will Rogers, Gloria Swanson, Theodore Roosevelt, Cecil B. De Mille, Rudolph Valentino and Mexican President Porfirio Díaz – all dipped their famous forms into the baths. According to a 1979 article in the *San Antonio Express* entitled *The life and death of the Southside "*It was a turn-of-the-century-madhouse. Barking dogs, patriots in straw hats and swooning women shaped by corsets-all of them waiting for the latest celebrity to strut across the Southside."

Both a hot spot for social life and a center of natural healing, the Hot Wells Spa was a vibrant center of life through the 1920's until 1925 when a fire razed the hotel and left only the bathhouse and ground intact. This was the first of three fires that eventually closed the spa for good in 1988. A first bath house had actually been destroyed shortly after its construction by yet an earlier fire in 1894. But the day of the Hot Wells Spa was a fine day indeed. Most visitors took the streetcar out in the early 1900's. Large pecan, walnut, Spanish oak and palm trees were clustered around the buildings and ground. Covered passageways connected the hotel and a two-story bathing pavilion with approximately thirty private bath rooms, each with tile floors, marble partitions and solid porcelain tubs.

The natural artesian water flowed through the swimming pools at a rate of 300,000 gallons every 24 hours at a temperature of 104 degrees. A wooden bridge in the back of the bath house was used by guests to cross the river to nearby San Jose Mission and an Ostrich Farm just north of the grounds where visitors would bet on ostrich races. Around 1923, the property was purchased by the Christian Science denomination and was used for the El Dorado School for children of Christian Scientists. Around 1927, the Hot Wells Tourist Court was built at the location, and in the 1930s a physician used the bathhouse for a sanitarium. Ralph and Hattie Jones bought the property around 1942 and in 1977 still ran the "Flame Room" tavern at the site. The property passed through a number of hands, none of whom redeveloped the area before being purchased in 1998 by San Antonio developer James Lifshutz. Lifshutz's Liberty Properties plans to redevelop the site, now on the Register of National Historic Places. "There's a disconnect about what people love about Hot Wells, the memory and the myth and what's there now a broken ruined building." Public sentiment is behind any hope for the grand shell of an era. As photographer Kemp Davis recalls, "The Northsiders had everything. Only thing the Southsiders had was the Missions and Hot Wells Motel. Even though the motel was in really poor shape, it was ours. Everyone always spoke of the place with reverence. I think the Southsiders always had a hope it would come back. You never felt it was dead. And dead it is not. Plans for the property include a day spa and even a museum and public areas, which would return Hot Wells to an interactive meaningful part of Southside life.

***The Flying Schoolgirl* and Stinson Field**

As a 19-year-old young woman Katherine Stinson had grand plans to go to Europe to study music and then teach piano. But her divorced mother was not wealthy, and Katherine had to figure out a way to earn money. Uninterested in becoming a clerk, a teacher or a secretary, the most common jobs for women, she was at a loss until a newspaper article about pilots who put on air shows caught her eye. Some of them earned up to $1,000 a day! The lights turned on, the skies cleared and Katherine Stinson's imagination was flying. She soon sold her piano to pay for flying lessons.

In July 1912- nine years after the Wright Brothers historic flight- the unstoppable Stinson, then 21, became only the fourth woman in the country to receive a pilot's license. A year later she founded and became president of Stinson Aviation Co. with her mother Emma Beavers Stinson. Although not known as widely as Amelia Earhart these days, Stinson was a sensation in her day. Within six years she had become the first woman to fly at night, the first pilot to perform skywriting, spelling out L-A-C over Los Angeles at night, the first woman to fly in China and Japan and the first female airmail pilot for the U.S. Post Office Department. At aviation shows and state fairs, she earned up to $2,000 per flight and took passengers up for three-minute flights at $25 dollars a ride. The money she earned supported the Stinson School of Flying, established on acreage south of San Antonio on Mission Road in 1916.

In the years before WWI, San Antonio was a military aviation center and the civilian Stinson school was a hub for flying instruction. But with America's entry into the war, the military banned civilian flights and the school closed down. Beginning in 1928, the school airfield was used by several commercial airlines. In 1936, city leaders named it Stinson Municipal Airport to honor the family. Today Stinson is one of the oldest continuously operating airports in the country. A recent renovation project retained the historical buildings and kept the airport running as a backup to San Antonio International. The sandstone terminal building and control tower date to 1936 and the Works Progress Administration of the New Deal.

Katherine Stinson died in 1977. An austere and accomplished pilot, she was advised by the author of a 1914 *San Antonio Light* article, " Miss Katherine Stinson, the girl aviator who is making daily flights in her airplane must not attempt to loop the loop in the air or execute other aeronautical stunts that are dangerous to her life." She probably would not think much of today's crowded skies either. Her small body fit into a small open-air plane that barnstormed across the country. As she told a reporter in later years, "In the early days, it was fun to fly. You could soar over rooftops and trees, or drop down to meet a passing train and wave at the engineer. The whole sky belonged to you. Now there are so many regulations. The sky is crowded. All the fun is gone." At 7:31 a.m. on December 11, 1917, her small open-air plane sped off a dirt runway in San Diego into the foggy Southern California sky. It landed in San Francisco, 610 miles away, farther than any pilot had ever flown without stopping.

Latino Leaders in the Barrio

Three of the most nationally recognized and prominent Latino leaders resided in or hailed from the Westside or Southside of San Antonio. These three men, Henry Cisneros, Henry B. Gonzalez, and Willie C. Velasquez are known for their leadership in the national realm of politics and voting rights and for their dedicated involvement in the restoration of the predominately Latino Westside and Southside neighborhoods.

The first Latino mayor of a major U.S. city, Henry Cisneros was born on November 11, 1947 in Westside San Antonio. His family has a long history in the American Southwest as the Spanish gave his father's ancestors land grants in New Mexico almost three hundred years ago. His mother's father participated in the Mexican Revolution in the early 1900's and then fled to Texas. Cisneros graduated from Central Catholic High School at sixteen and attended Texas A&M University where he received a bachelor degree in city management and a master's degree in urban planning. Soon afterward he moved to Washington D.C. and became the youngest person ever to be named a White House Fellow (a graduate student who serves as an assistant to a member of the president's cabinet or White House staff). He then earned a Master's degree in Public Administration from the John F. Kennedy School of Government at Harvard University. In 1975 he returned to San Antonio and won a seat on city council and became the youngest councilperson in the city's history. He served for a total of six years and then in 1981 became mayor of San Antonio. He led renovation and restoration movements on the Westside and worked hard to diversify San Antonio's workforce by attracting large corporations to the downtown, Southside, and Westside areas of the city. President Clinton appointed him as the secretary of Housing and Urban Development in 1992. He later resigned from the position in 1997 and became the president of Univisión, the largest Spanish-language television network in the United States. In 2000 he returned to San Antonio where he is still highly regarded as one of the most prominent Latino leaders in the history of the city. Presently, he is running a real estate business that builds affordable housing for low- to mid-income families.

Henry B. González was the first Latino Representative from Texas to serve and served longer than any other Latino in Congress. Born on May 3, 1916, González graduated from Thomas Jefferson High School and later with a law degree from St. Mary's University School of Law. In 1953 he won a seat on City Council, serving as Mayor pro-tempore for part of his first term. While in City Council he spoke against segregation of public facilities that lead to the passing of desegregation ordinances by the council. In 1956 he was elected to the State Senate and was subsequently reelected and served until 1961. While in office, he and Senator Abraham Kazen held a thirty-six hour filibuster, the longest filibuster in the history of the Texas Legislature. They prohibited the passing of eight out of ten racial segregation bills that were aimed at circumventing the U.S. Supreme Court's decision in the *Brown v. Board of Education* case. González was then elected to the U.S. House of Representatives to replace Paul J. Kilday (D-Texas). In 1961 he was elected with over half of the votes and continued to fill this seat until 1998 when he resigned due to failing health. In all his years of federal service, González received nearly 80% of his constituency's vote. His district included most of the Westside of San Antonio where he was seen visiting churches, neighborhood restaurants, schools, and other public facilities. His federal appointments include: Chairman of the House Assassinations Committee (from which he later resigned) to investigate the murder of John F. Kennedy and Martin Luther King, Jr.; Chairman of the Subcommittee on Housing and Community Development; Chairman of the Banking, Financing and

Urban Affairs Committee; and Chairman of the Banking Committee's Subcommittee on International Development Institutions and Finance. He also served seven times as House Delegate to the Mexico-United States Interparliamentary Conference and received numerous awards and accolades including honorary doctorates from St. Mary's University and Our Lady of the Lake University. González passed away on November 29, 2000; his son, Charlie took over his seat and was re-elected to the 106th Congress.

Born on May 9, 1944 in Florida, Willie Velasquez was the founder of the Southwest Voter Registration Education Project (originally called the Citizens' Voter Research and Education Project), which was instrumental in raising the number of registered Latino voters and officeholders during the 1970's, 80's and 90's. As a child he moved to San Antonio with his family and attended Edgewood Elementary, Holy Rosary Catholic School, and Central Catholic High School. After obtaining a B.A. in economics from St. Mary's University in San Antonio and pursuing graduate work in the same field, Velasquez helped organize the United Farm Workers in the Rio Grande Valley during the 1960's. He helped found the Mexican American Youth Organization at St. Mary's in 1967, served as the first statewide coordinator in the same year of *El Movimiento Social de la Raza Unida* party, the forerunner to the Raza Unida Party, a political third party for Latinos. In 1969, he helped found and served as Executive Director of the Mexican American Unity Council, also located in the Westside of San Antonio. Finally, in 1971 he began his work with registering Latino voters in South Texas and continued to lead this movement and the research and investigation of Latino voting trends (in the form of the Southwest Voter Institute) until his death in 1988, days before he was scheduled to introduce then Democratic presidential candidate, Michael Dukakis. Nearly 2,300 people attended his rosary and another 1,400 honored him at a special Mass at St. Mary's Church. He is remembered as the man behind the phrase, *¡Su voto es su voz!* ("Your vote is your voice"). Public schools, community centers, and now the Southwest Voter Institute all carry his name in honor of his great contributions to the Latino community. He also was honored posthumously with a Medal of Freedom, the greatest accolade a private citizen can receive from the U.S. government, by President Bill Clinton on September 29, 1995.

Emma Tenayuca and the Pecan Shellers Strike

In the 1920's and 30's the Westside of San Antonio was home to a majority Mexican American population many of whom worked as pecan shellers. Next door to the Progresso Theatre on Guadalupe Street, pecan shellers reported to work as early as 6 a.m. in the morning and left as late as 8 p.m. This pecan shelling company was one of the only in the city owned and operated by a local Mexican American family. Other companies on the Westside and Southside were owned by Anglo American businessmen who lived in wealthier areas of the city. These pecan-shelling companies employed over 20,000 young, Mexican-American women who worked in small, dingy rooms with hardly any ventilation and were underpaid by the owners. These women provided half of the nation's pecan crop, as San Antonio was the "pecan capital" of the U.S.; yet, they

received only $2.25 a week for 40-48 hours of work. In 1938 these women would go on strike to demand better working conditions and higher wages. They would be led by the infamous Emma Tenayuca.

Emma Teneyuca was born on December 21, 1916 in San Antonio. She led the Pecan Shellers Strike in 1938 at the age of 21, only five years after helping to found the Worker's Alliance, an organization for the unemployed. The strike lasted for several months after which a national minimum wage level was established. Unfortunately, many workers lost their jobs soon after to machines that were cheaper to maintain for the owners than paying workers a minimum wage. Tenayuca had been involved in politics as a young child as she would accompany her father to Plaza Zacate (now Milam Park) where they would read Spanish-language papers published in San Antonio that discussed the revolution in Mexico. At the plaza, Tenayuca also overheard discussions about wage discrimination against fellow Mexican-Americans and about city politics. In an interview she says, "…what it meant to be a Mexican in San Antonio…There were no bus drivers that were Mexicans when I was growing up. The only Mexican workers employed by the City Public Service and the Water Board were laborers, ditch diggers…I came into contact with many, many families who had grievances, who had not been paid. I was perhaps eight or nine years old at a time." As time went on, Tenayuca became a member in the local Communist Party. A mayor-approved rally, led by her and the party at the Municipal Auditorium was protested by local residents who created a riot outside the facility and then tried to use violence to stop the rally. Tenayuca left San Antonio soon after this incident as she not only could not find work but was also receiving death threats daily. After living in California for some time, Tenayuca returned to San Antonio in the 1960's and taught reading at a public school. She passed away on July 23, 1999 at the age of 82 years. Her contribution to San Antonio workers is honored on a mural in Southtown, painted by local artist and activist Terry Ybañez.

Conclusion

Ybanez' mural honoring Teneyuca is located along the loose border of Southtown before one is officially on the true Southside. It is a fitting marker. The other side of the laundromat on which the mural is painted is home to a second mural, one that honors women leaders in culture, politics, education and labor rights entitled, *Corazones de la Comunidad (Hearts of the Community)*. This is indeed a tour of two of the beating hearts of the greater San Antonio community, contemporary arts and historic Spanish missionary influence. Just as the river that winds along the renovated missions was once a place where people gathered to wash clothes and gossip, Southtown remains a true meeting place, a walking neighborhood with cafes in which to sit and windows through which to shop. But as you head further south, the sacred presence of history hovers. It is a history still seen in numerous cathedrals and chapels as well as in the pervasive mix of cultures. One can almost hear the voices of those first Spanish missionaries, the voices of those who came before and the voices of the descendents and visitors today. Here on the Southside, there is room for all.

South Side / Missions
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Jenny Browne has a bachelor's degree in African American studies from University of Wisconsin, Madison. She has worked and studied in Africa, Central America, Eastern Europe, and Asia as a travel correspondent. In San Antonio, she works as a journalist and as a poet in residence for the Texas Commission on the Arts, Arts San Antonio, and Gemini Ink. She was nominated for a 2000 Pushcart Prize and her poems will be featured with the other Texas poets in the Poetry Society of America's Poetry in Motion Project in Austin, Texas. Her first collection, Glass was published in 2000 by Pecan Grove Press.

About **Gemini Ink**:

When the Office of Cultural Affairs began to work on developing the Neighborhood Discovery Tours, it contracted with Gemini Ink to handle the researching, writing and editing of the manuscripts.

Gemini Ink is San Antonio's non-profit, literary arts center. It is located in new offices at 513 S. Presa, San Antonio, Texas 78205.
Their phone is 210-734-WORD (9673) or Toll-free 877-734-WORD (9673).
Fax is 210-737-0688 and email is info@geminiink.org

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